

Archetypes



ADRIAN SCHLAG
TRIBAL ART CLASSICS

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TEFAF showcase Maastricht 2017

TEFAF

archetype ^{ˈɑːkɪtɪp/}

noun

plural noun: archetypes

1. a very typical example of a certain person or thing

2. PSYCHOANALYSIS (in Jungian theory) a primitive mental image inherited from the earliest human ancestors, and supposed to be present in the collective unconscious.

The word archetype, "original pattern from which copies are made", first entered into English usage in the 1540s and derives from the Latin noun *archetypum*, latinisation of the Greek noun *ἀρχέτυπον* (*archetupon*), whose adjective form is *ἀρχέτυπος* (*archetupos*), which means "first-molded", which is a compound of *ἀρχή* *archē*, "beginning, origin", and *τύπος* *typos*, which can mean, amongst other things, "pattern", "model", or "type".

Most of the sculptures exhibited at TEFAF 2017 and illustrated here can be described and understood as being "ancestor figures", which is to say that they are objects which enable and facilitate communication with the ancestors, and which also have great powers. In connection with this, the objects are embodiments of archetypes of highly important tribal or clan ancestors which play a vital role in the community's destiny long after the individual they portray has passed on.

Generally this ancestor is deemed capable of ensuring and looking out for the group's well-being, by virtue of his fertility, his extraordinary physical powers or his extensive experience in various realms. These exceptional characteristics are often underscored by combining the best of them from both sexes. Male and female are melded together in the archetype, and representations are often hermaphroditic. The archetype also represents an original idea, a feeling in all people that has always been present in them, which is difficult to put into words, but which finds its noblest expression in art.

As such, these works also served as inspirations for the great painters of classical modernism. From the expressionists through Picasso and on to Arman, these artists came into contact with African and Oceanic art, and as a result of that, the archetypes of those forms paved the way for the development of 20th century Western art.

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Hermaphroditic figure

Niongom civilization, Dogon
Wood, sacrificial material
C 14 datation 15th century
Height: 86 cm



This rare and archaic Dogon figure comes from the Niongom region of the Southern Bandiagara Escarpment in Mali.

The minimalist style, which exploits the curvature of the wooden branch it is made of, gives us an impression of how a sculpture might have come to be conceived of long ago. A found object produced through a natural process, coincidentally found displaying features of a human face, could have been reworked to emphasize those features.

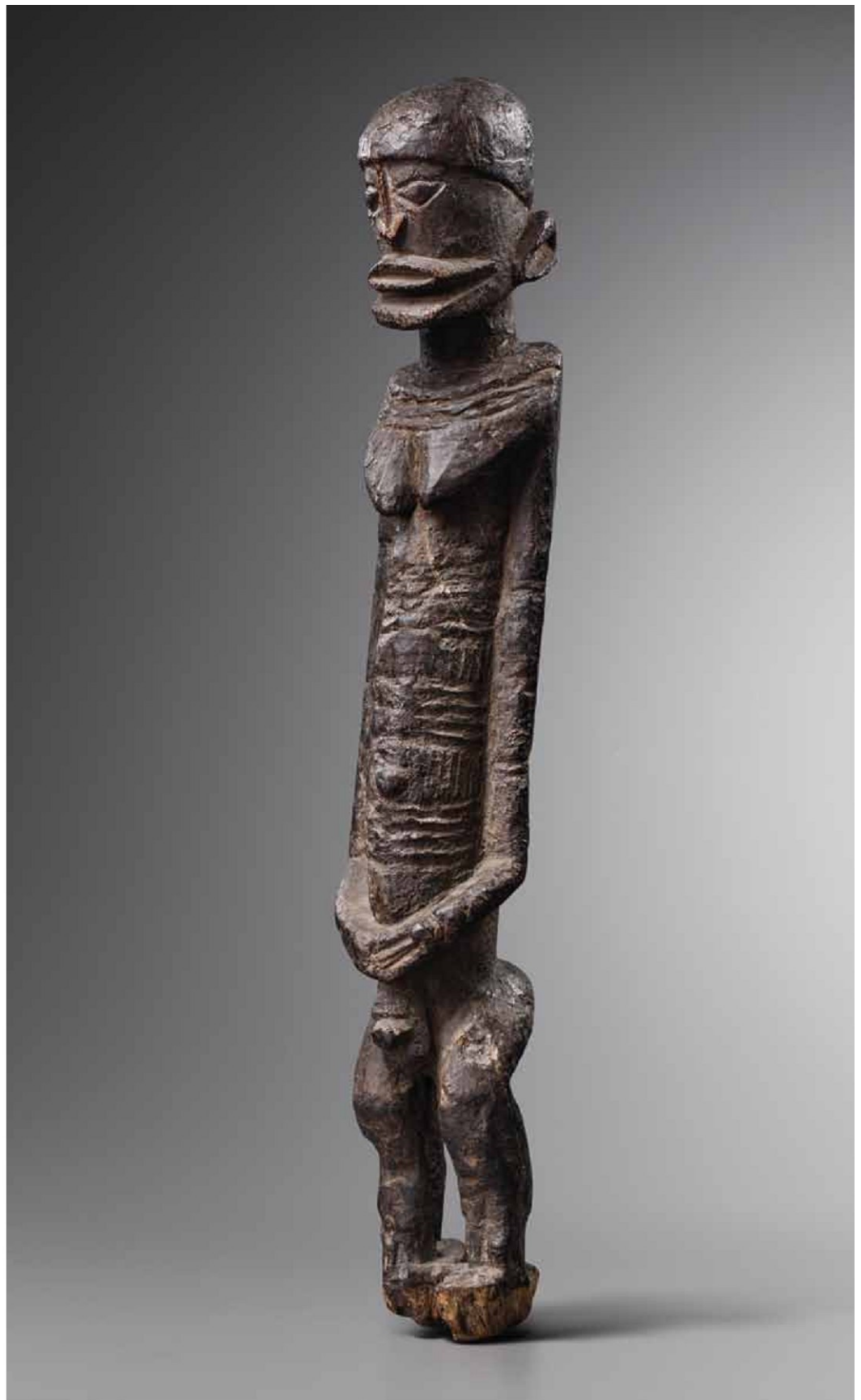
The iconic known example of this kind of figure was collected in 1935, and is now in the collections of the Musée du Quai Branly.

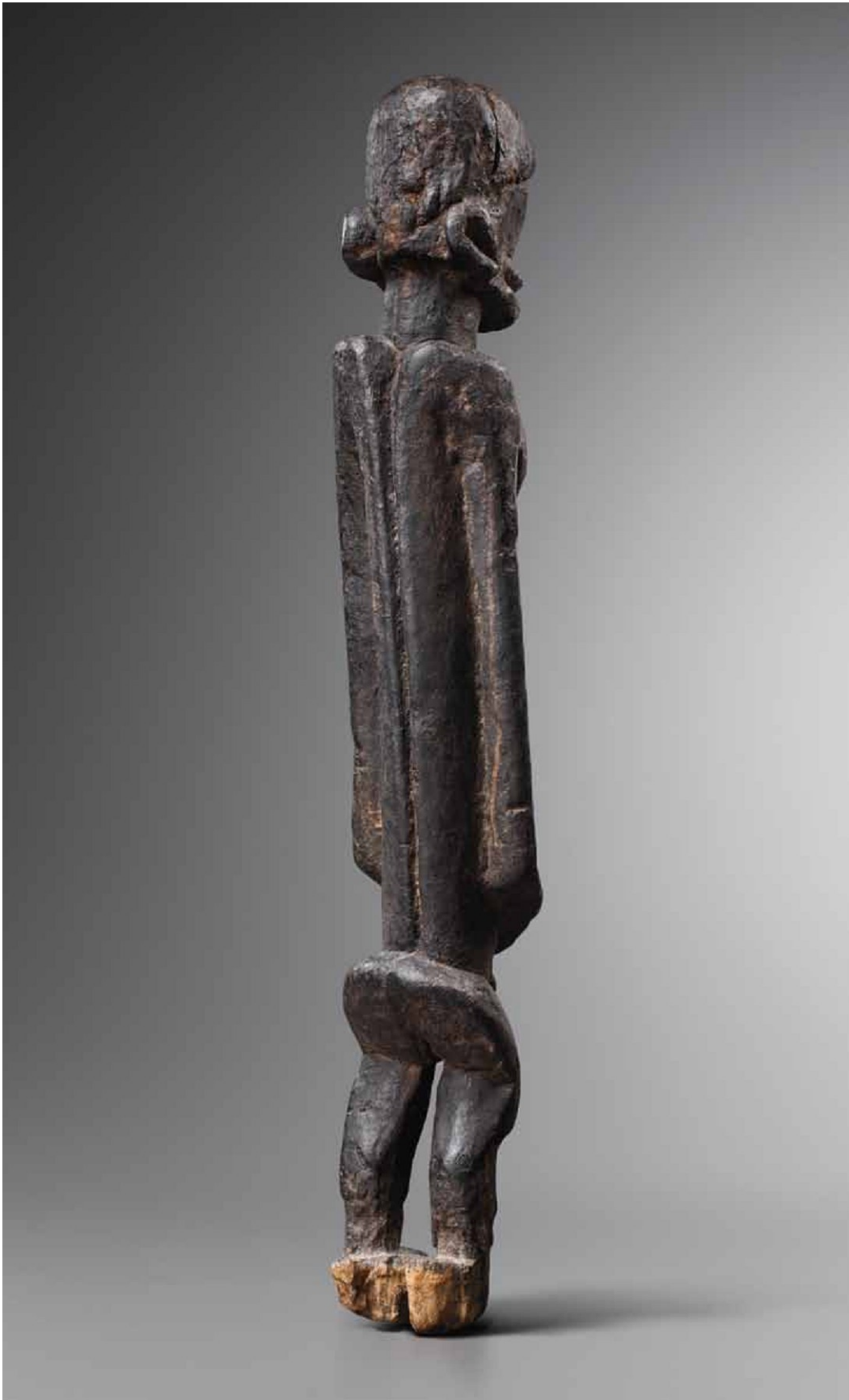
As Héliène Leloup described in her research after other works from the area in this style had appeared, these pieces can be dated to a period prior to the Dogon's arrival.

In the local dialect, the Niongom figures are called "yamana", and that can be taken as proof that they are very ancient objects since the meaning of the word "yamana" is "original and immortal one, ruler of the land".

The present figure can be dated to the 15th century, which means that it is a product of the classical Niongom culture and its style. We can certainly add that it was more extensively elaborated than other comparable pieces in the style. The carver rendered the facial traits and the mouth unusually sensitively, and the entire body is covered with scarifications.

It is possible that the work was used in various rituals by succeeding generations. The patina, which clearly shows signs of sacrificial use, suggests that strongly.





Provenance:

- › Collected by the Nathan family before 1960
- › Private Parisian collection
- › Jo de Buck, Brussels

Exhibited and published:

"*Les Dogons*", Centre national de recherche,
d'animation et de création pour les arts plastiques,
Montbéliard, France, 1974, page 29.

Lobi figure

Standing male figure
Civilization Lobi
Height: 85 cm
Wood, iron
End of 19th century
or well before



Of all the African tribal carving traditions, the Lobi one is among the most varied.

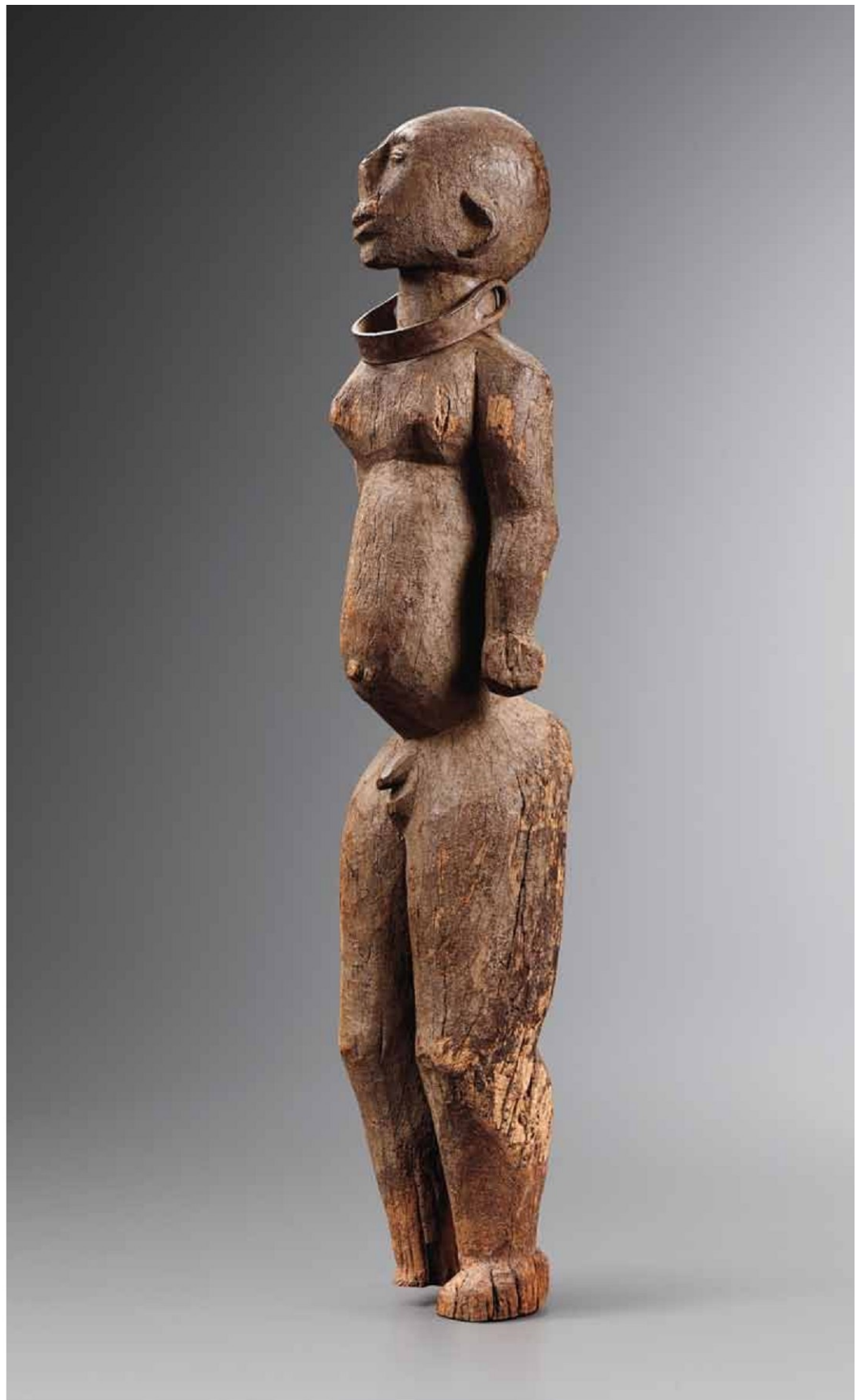
The present figure comes from the collection of Franco Monti of Milan. Monti, a recognized Italian sculptor himself, assembled a notable collection of African objects, primarily West African, in the 1960s.

With his discerning artist's eye, he was able to identify unusual and remarkable works in the very large corpus of objects that was available at the time, and to distinguish them from the more "commonplace" pieces that were so abundant. Whether for their great age, their fine execution, or simply their special sculptural and aesthetic aspects, connoisseurs recognize objects from his collection for their exceptional quality.

This Lobi figure is a very good example of his unerring taste. The powerful and massive sculpture appears to express deep sorrow. The head, cocked to the side and gazing upwards, appears to be trying to accept destiny with dignity – a destiny that is made clear by the slave chain around the figure's neck. With a great economy of means, the carver succeeded in imbuing his work with a profound emotional meaning. This *bateba* figure undoubtedly stood together with others on an ancestor shrine. His courage, and the power of this ancestor's defiance of his tragic fate, would have been a beneficial inspiration to his descendants in difficult situations.

Provenance:

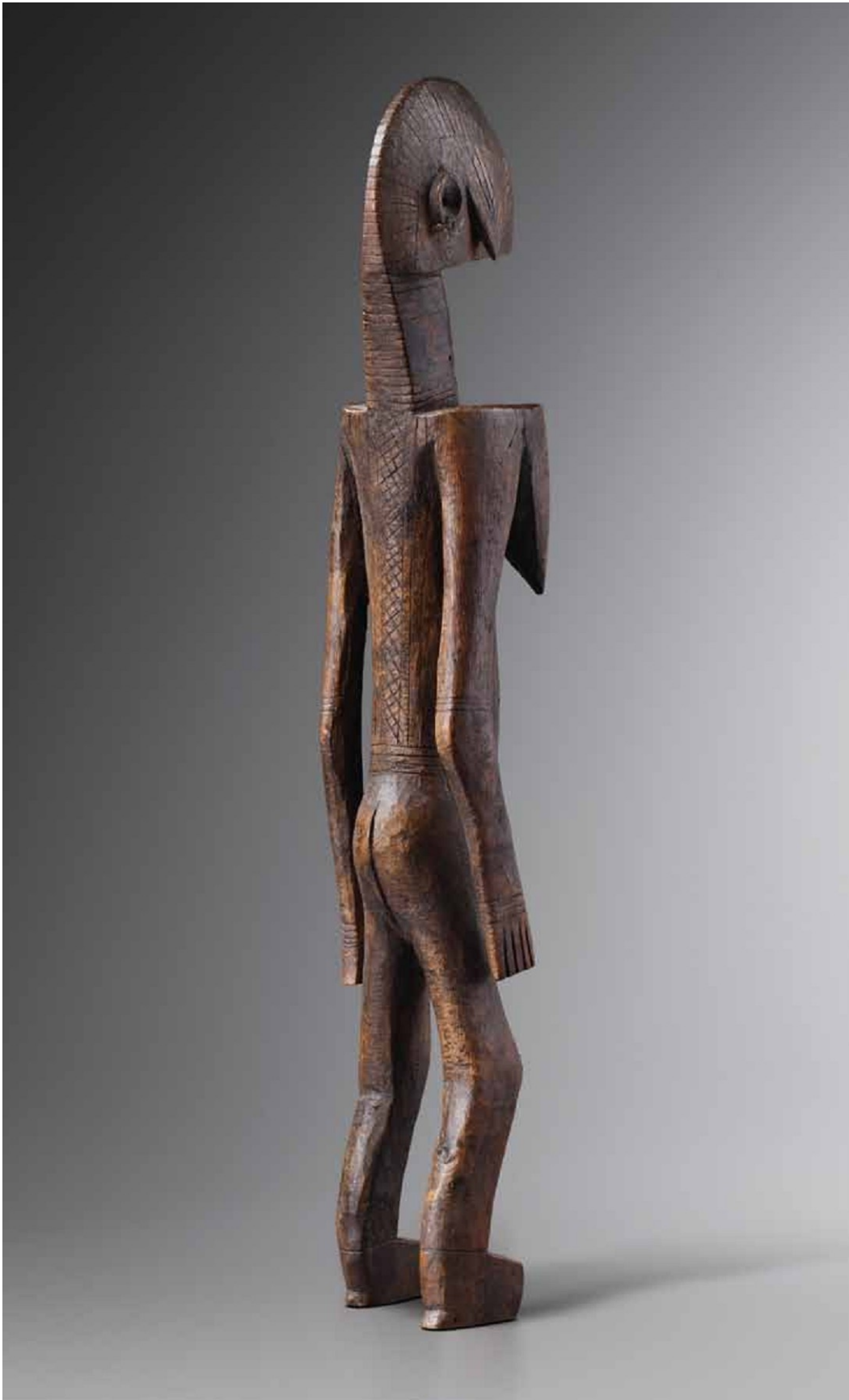
› Franco Monti, Milano

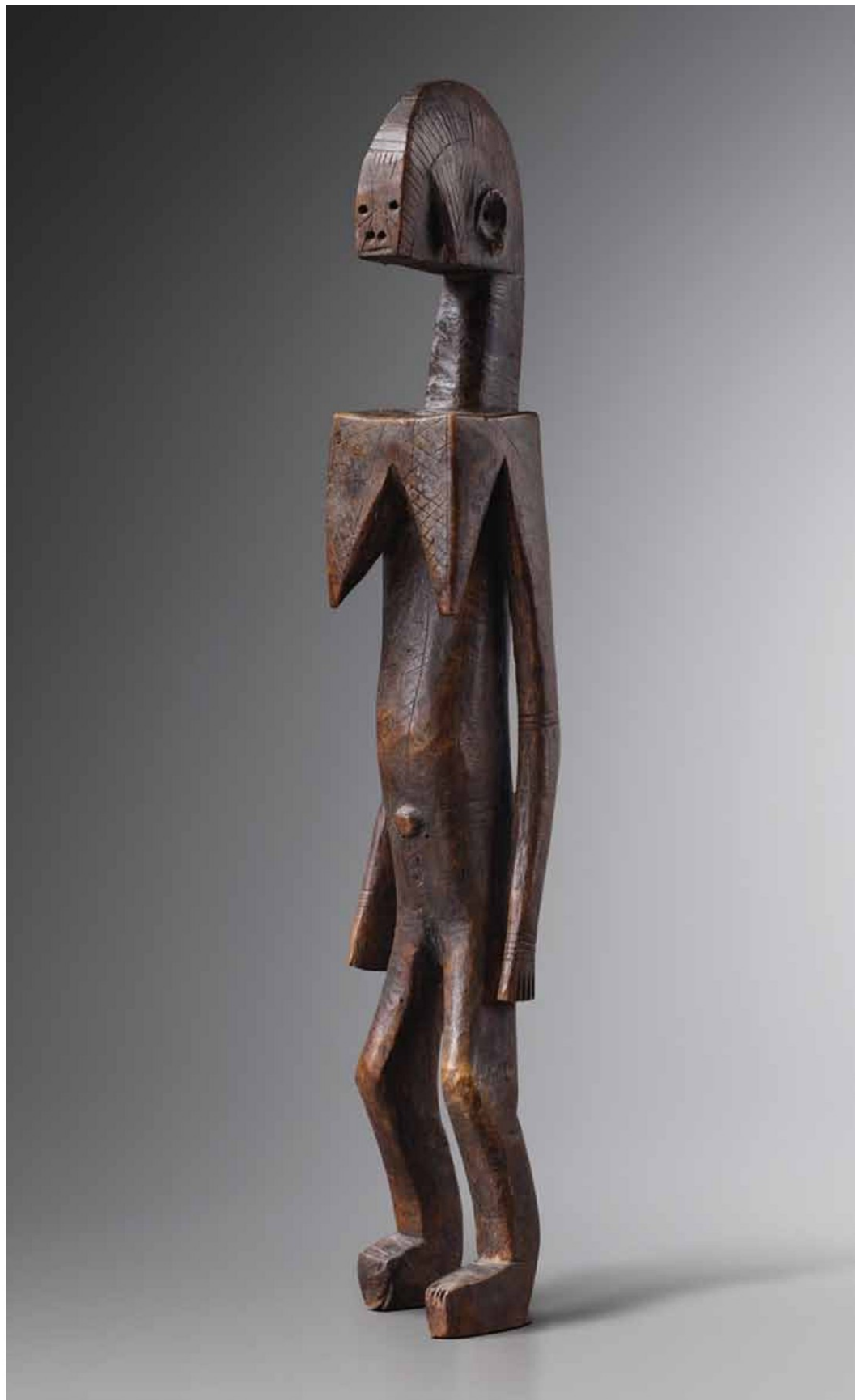


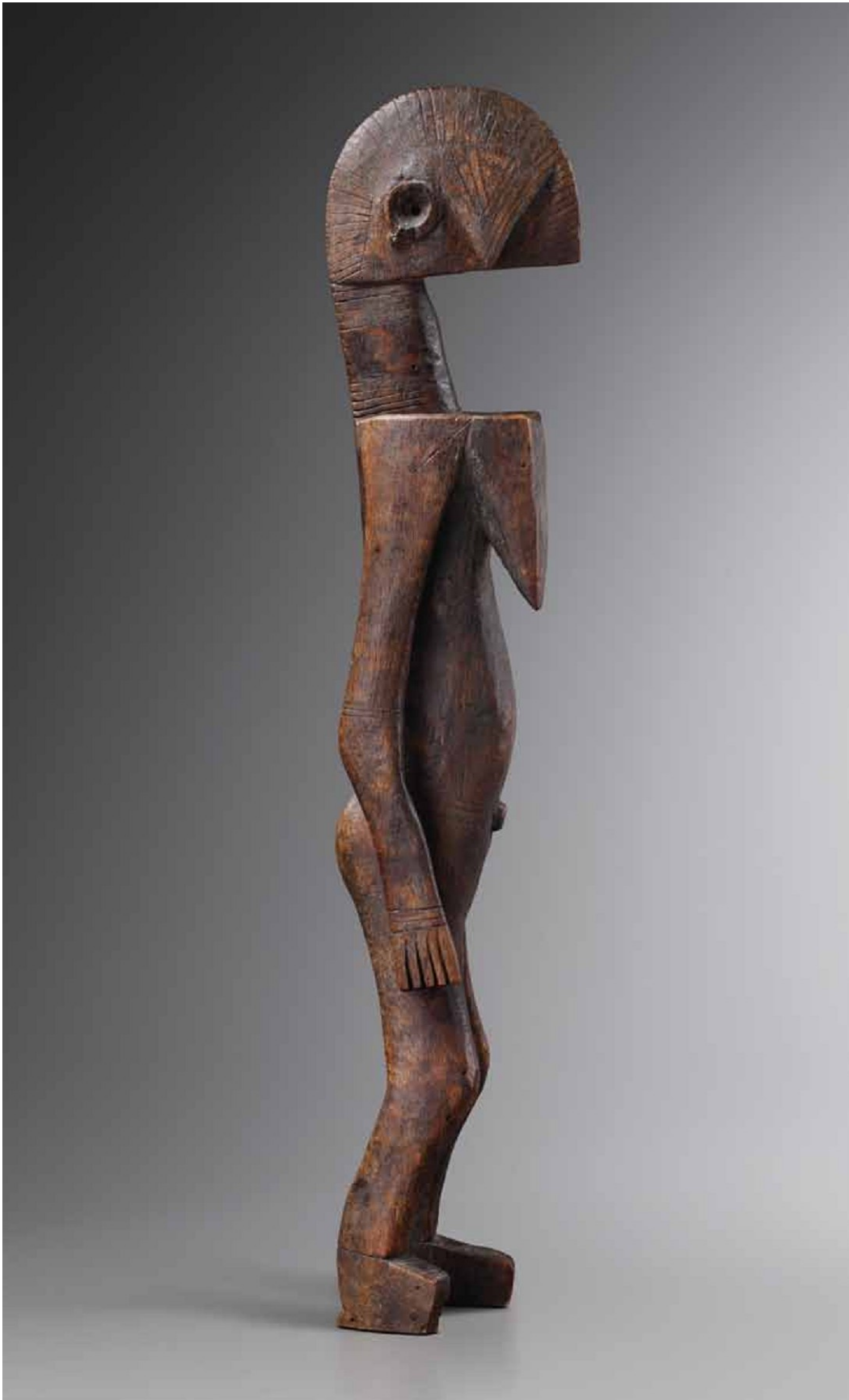


Mossi figure

Standing female figure
Mossi civilization
Height: 62 cm
Wood
Late 19th, early 20th century







One of the most fascinating aspects of African art is undoubtedly that objects that fall completely outside the realms of the known formal canons occasionally appear unexpectedly.

This is very much the case for this important Mossi figure. It was found in a Los Angeles collection and had been there since the 1960s, at which time it had been acquired from either J.J. Klejman or Julius Carlebach.

The sculpture is reminiscent of the known Mossi figures (also called Mossi puppets) where the shape of the head and the forward-projecting chest are concerned.

But the carver in this instance went well beyond the borders of the traditional stylistic canon. Full figures of this type are extremely rare, and this may in fact be a unique example in this respect.

The application of the known style to a figure as large as this is masterfully executed here. The carver works with interacting cubistic shapes. The powerful neck supports a mighty half-circle shaped head. The triangular braids and the round ears emerge from the wood and contribute agreeably to the sculptural quality of the head. The small eyes, the nose and the mouth, and the coiffure are on the other hand almost just "painted" on, to the extent that they are rendered with just shallow engraving or recesses.

The interaction between space and form is brought to a high point in the treatment of the chest. The triangular breasts project dramatically beyond the torso. The elongated arms impart a flowing movement to the sculpture. The figure moreover stands in an almost classical contrapposto pose which also adds to its vitality.

This sculpture is a fine example of how African art paved the way for the Western artists of modernism. One could really almost imagine it having leapt out a Cubist painting.

Provenance:

- › Private collection, Los Angeles, USA
- › Acquired in the 1960s or early 1970s either from J.J. Klejman or Julius Carlebach
- › Joshua Dimondstein
- › Private German collection



Senoufo figure

Standing female figure

Senoufo civilization

Ivory Coast

Wood

Height: 56.5 cm

Late 19th century/ early 20th century

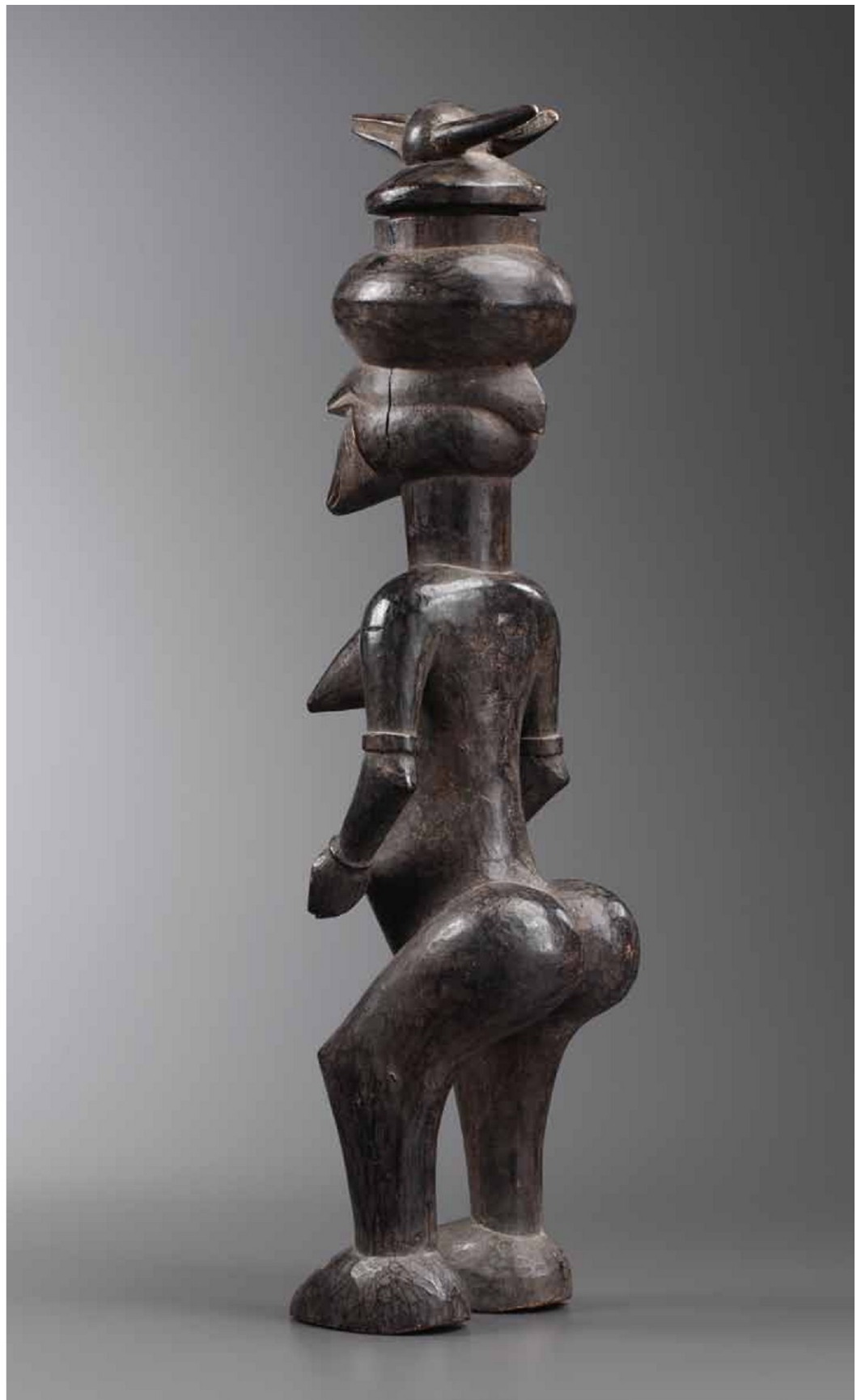


This figure may have been made for use by the female *sando'o* society, which was the counterpart to the male-dominated *poro*. This secret society employed paraphernalia that was kept undisclosed to men, and subsequently to researchers as well.

The figure carries a receptacle on its head, the cover for which is crowned with a mask. The female ancestor, a young woman who symbolizes power and fertility, was worn on the head at burial ceremonies.

Provenance:

- › Part of lot 12, Sotheby's, January 8th 1968
- › Hans Schleger collection





Koro figure

Standing male figure, ritual drinking vessel

Koro civilization

Height: 52 cm

Wood

Late 19th century, early 20th century



The ritual drinking vessels of the Koro were primarily used at funerary ceremonies. Europeans generally perceive them as surrealistic objects, but in the African tradition they represent a marriage of form and function. With the vessel, the ancestor offers the participants in the ceremony his body in both a literal and symbolic way.

This object is of the highest artistic quality. The gently turned head rests on an elongated and well-balanced body in the middle of which a figure-eight shaped drinking vessel opens.

The shoulders, the arms and the back are covered with delicately incised scarifications, and the fine patina bespeaks an extensive history of ritual use.

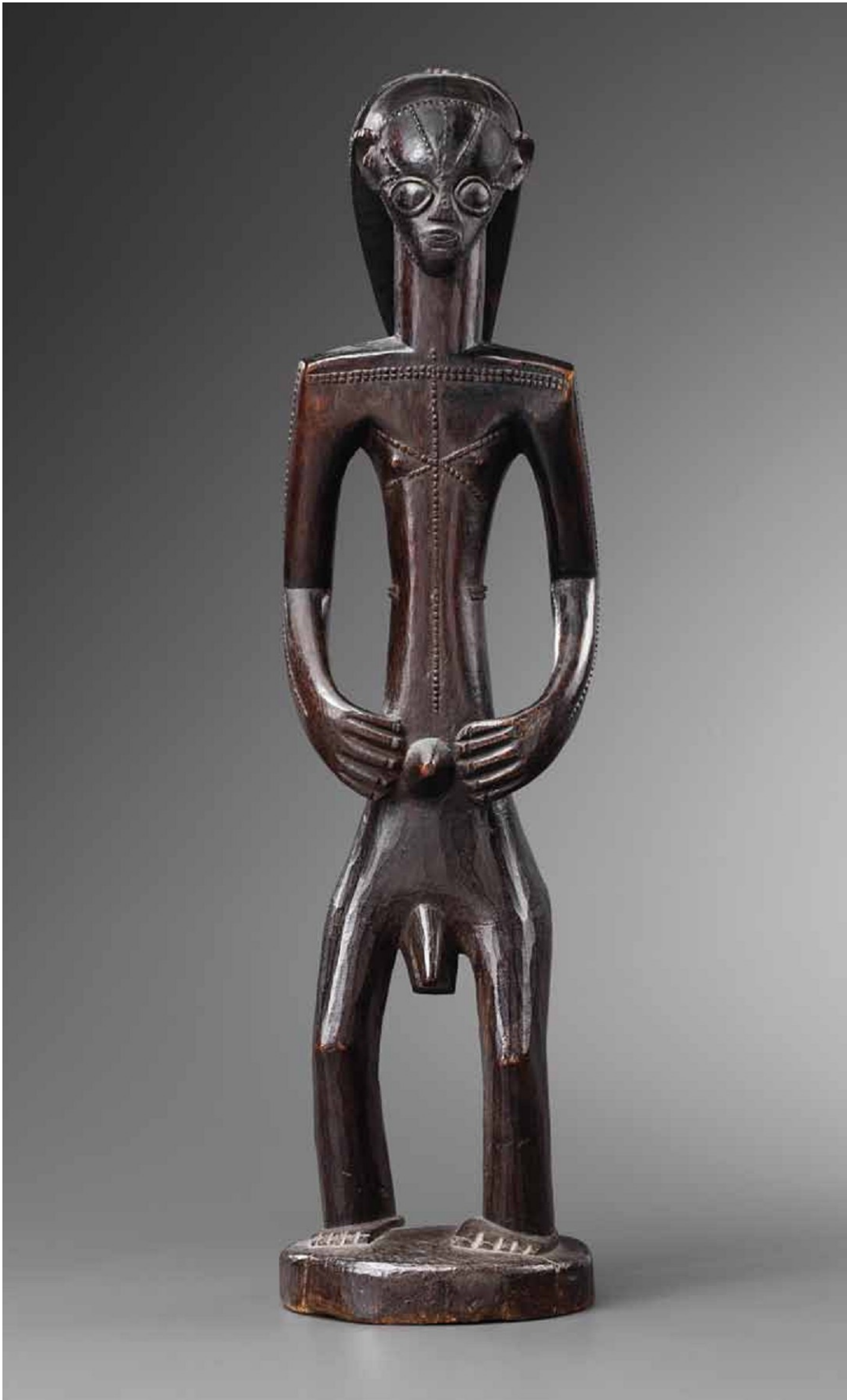
Provenance:

↳ Alain de Monbrison, Paris



Tabwa figure

Standing male figure
Tabwa civilization
Democratic Republic of Congo
Wood
Height: 38 cm
Late 19th century



The Tabwa and peoples of related chiefdoms inhabit the eastern part of the Democratic Republic of Congo and numbered about 120000 around 1960.

The known corpus of Tabwa sculptural works is not very large. Most of the known pieces are in the Musée Royal d'Afrique Centrale in Tervuren, and all of those objects are described in the book *Tabwa- the Rise of a New Moon: A century of Tabwa Art*, published in conjunction with the museum's eponymous exhibition.

The work shown here is from this corpus, and is presented in the above mentioned catalog. Information on who collected the figure in what was then Belgian Congo, and when, is unfortunately not available. It was in the Markert collection in Munich for an extended period of time, before Munich art dealer Ludwig Bretschneider purchased it in the 1970s and sold it to the family of the collector who owned the work until recently.

Already at the beginning of the 1980s, Bernard de Grunne, while working towards his doctorate degree on Tabwa art at the Université de Louvain, wrote about this figure (22/01/1980): "Your statue is at the level of the highest quality works of Tabwa art".

Without a doubt, the sculpture embodies the quintessential qualities of Tabwa figural art. The elegance of the movement, the abstraction of the face and the backwards sweeping plaited coiffure impart a strong presence to the object. One is tempted to call it perfect. It is sculpturally so balanced that no weak point or flaw can be discerned in it.



Bernard de Grunne divided Tabwa statuary into four broad stylistic areas:

1. The Classical Central Style, corresponding to the Manda, Tumpa, Zongwe, Kalezi, Kapampa and Kilunga chiefdoms.
2. The Inland Style, influenced by Luba art, with the Bwile and Bakwa Mwenge chiefdoms.
3. The Northern Style, with the Tumbwe, Kansabala and Mpala chiefdoms.
4. The Southern Style with the Moliro, Nsama and Kaputa chiefdoms.



This piece is in the Central Style, and is one of three similar figures which are attributed to the same sculptor.

About the male figure in the British Museum Roberts/Maurer wrote: (71, 8 cm, The Trustees of the British Museum, 1954, Af230, Wellcome collection, R1 4055, 1936) (see small photo)

"The face, arms and torso of this highly finished sculpture are decorated with an intricate scarification pattern that enlivens and articulates the surface in a manner that reinforces the muscular volumes of the body. The treatment of other elements such as the body position, shape of the head and facial features indicate that this accomplished artist also may have carved two other known sculptures: the female figure from the Royal Museum of Central Africa (see photo in black and white) and another male figure in a private collection (which is our figure shown on page 32 to 39). Other sculptures share these features but are by different hands"



Provenance:

Markert collection, Munich

Published:

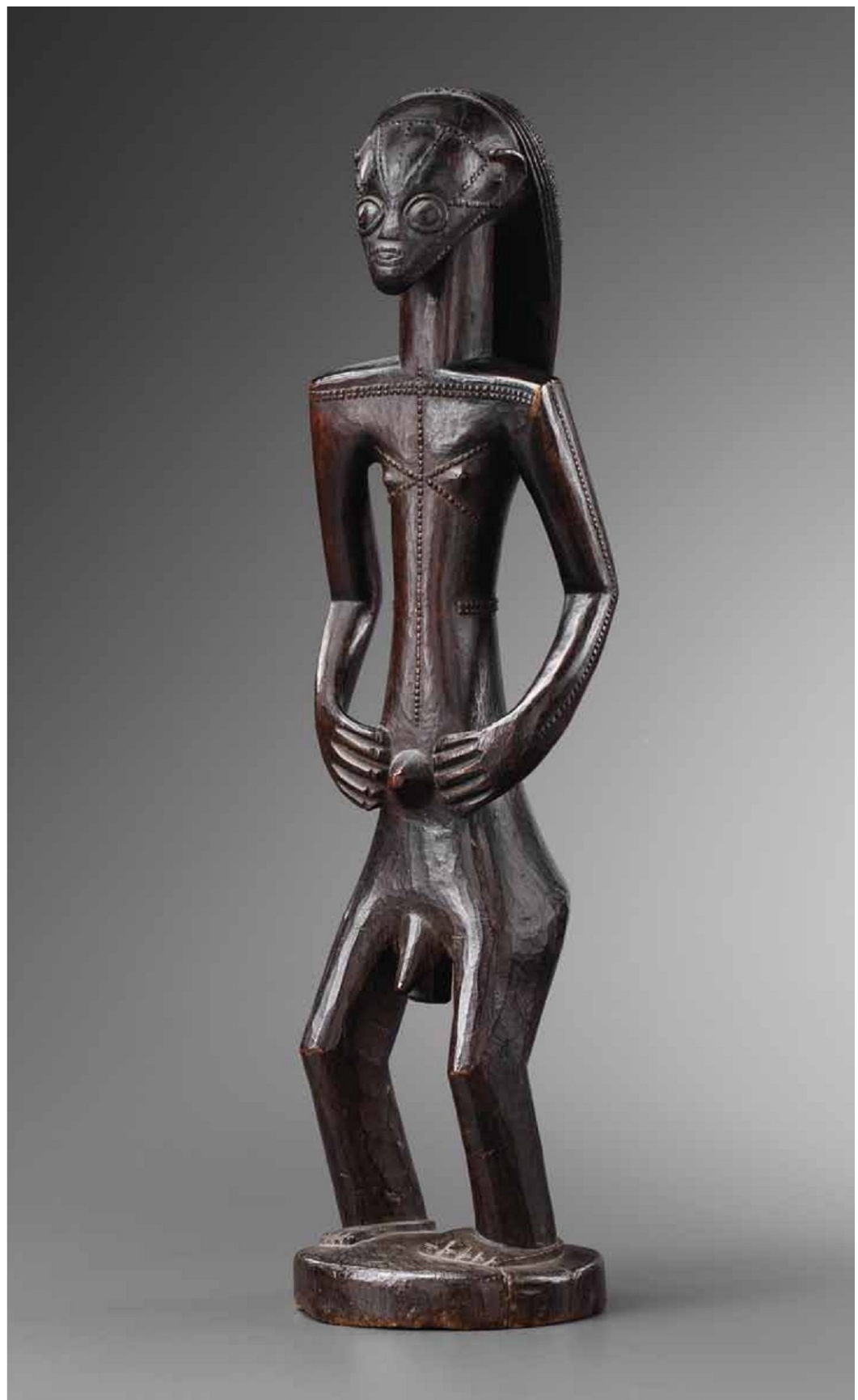
Page 231, No. 56

Tabwa, the Rising of a new moon: a century of Tabwa Art

Edited by Allen F. Roberts and Evan M. Maurer

National Museum of African Art, Smithsonian Institution, Washington, D.C. 1986







Luba axe

Luba civilization
Democratic Republic of Congo
Hard wood, iron, copper
Honey-colored patina
Height: 43 cm
Late 19th century,
beginning 20th century



There is no other Luba axe in the literature that shows signs of use as extensive as the ones this example displays, and that is a sure sign that it was extremely important to its owner, as well as to his clan.

As Roberts and Roberts note, these ceremonial axes belonged to the most important members of society, from royalty and titleholders to female spirit mediums and diviners. They might have been worn over the shoulder or wielded in dance to signify the rank and power of an individual. Used in initiation ceremonies, the axe symbolically cleared the path leading to civilization.

Such objects were moreover inhabited by important ancestors. An ancestor of this kind, called to by presiding ritualists like shamans or *ngangas* at initiation ceremonies with special rites like ablutions, palm oil offerings or animal sacrifices, would enter the object temporarily to fulfill its mission of pointing out "the path to civilization". The principle of the archetype is operative here, although we are of course not dealing with a piece of figural sculpture.



Comparable pieces give us good indications of how this work probably once looked. The remainder of the coiffure can be imagined. Time and ritual use have worked together in this case to produce an object of singular beauty.

Provenance:

- › English collection

Compare:

- › A superb Luba ceremonial axe
Sotheby's - May 99 - Dr Karl-Ferdinand Schädler Collection, New York, Lot 53

Provenance:

- › Collected before the First World War by Heinrich Brand, an officer in the German Colonial Army.
By descent through the family.

Published:

- › Schädler, 1994: 27; Schädler 1997b: 342.

Exhibited:

- › Vienna, 1994; Munich, 1997; Burgrieden-Rot, 1998.
- › Cf. Roberts and Roberts, 1996, catalogue 12 for a related example.
See also Nooter-Roberts in Tervuren (1995: figure 165) for a ceremonial staff probably by the same hand or from the same workshop, registered at the museum in 1932.

Songye figure, *nkishi*

Master of Sanga
Songye civilization
Democratic Republic of Congo
Tempa, Sanga region
Wood, horn, fiber, feathers, copper, cowries
Height: 85 cm
End of the 19th century





The spirits of the deceased (*mkishi*) had great significance in the ritual practices of the Songye.

These ancestor spirits were summoned by the living with the help of figures called *nkishi* (plural *mankishi*). That should not be construed as meaning that a spirit "inhabited" a figure but rather that it communicated through using it as an intermediary, and also projected and propagated its power in that way. Only recognized specialists (*banganga*, singular *nganga*) had the experience needed to deal with these spirits. They were responsible for the activation of the *mankishi* and acted as intermediaries themselves between the worlds of the ancestors and of the living.

Two types of *mankishi* can be identified. The larger ones were generally the property of a community, normally a village, and the smaller ones belonged to individuals.

Most of the communally owned *mankishi* were used at a wide variety of social events, in fertility rituals, and for protection against disease, sorcery, black magic or war.

The figures were kept in small huts erected in the middle of the villages. Public viewing of the *nkishi* took place on specific ritual occasions, for instance at new moon ceremonies.

Pieces of wood were attached with vegetal fiber cord to the *nkishi's* arms in order to carry it. It was deemed too powerful to touch with bare hands. Thusly suspended, two individuals would move the figure through the village so that it might chase off maleficent ancestor spirits.

The extensive wear beneath the arms on this example shows that it was carried many times in this way in its long life as an important ritual object.

This *nkishi* figure is among the few Songye examples from a corpus of works that are so stylistically related and share so many characteristics that they can be attributed to a same workshop or possibly even to a same sculptor.

The dramatic head impresses with the treatment of the horizontal figure-8 shaped mouth. The eye sockets are inlaid with cowrie shells, and copper sheeting crosses the pear-shaped face, highlighted with the addition of copper nails. The remarkable power of the head is further enhanced by the numerous added charges, two of which are on the head – in the horn, and on the top of the head.

It is very rare to find Songye objects that retain all of their original magic charges. Not only are raffia skirts, vegetal fibers, snakeskin belts and animal hides ephemeral materials which may easily deteriorate, but these figures were often intentionally stripped of their charges in order to enable what was believed to be a clearer reading of their sculptural lines. That practice was obviously very damaging to the magical aspect of the *nkishi*, which was either lost entirely or at least greatly diminished. By virtue of its size and completeness, this *nkishi* can, along with the one in the Indianapolis Museum, be viewed as one of the most important examples known from this workshop. According to the ethno-morphological classification system elaborated by François Neyt in his work *La redoutable statuaire songye d'Afrique centrale* (2004), this workshop was located in the northern part of the Songye area, in the Tempa or Sanga regions.

Songye *nkishi* figures from the workshop in the Tempa or Sanga regions (Master of Sanga)



Provenance:

- › Baudoin de Grunne, Brussels
- › Sotheby's London, 15 July 1975, Lot 172

1 Publication(s):

- › Wassing (René S.), "African Art: Its Background and Traditions", New York, Abrams, 1968:27, pl. 7

Height:

- 2 › Sotheby's - May 07 - Property from Albright-Knox Art Gallery

Height: 76,8 cm

3 Publication(s):

- › Expo cat.: "Afrique Noire: Sculptures des collections privées suisses", (Intro: Paul Seylaz), La Chaux-de-Fonds: Société des Amis des Arts de la Chaux-de-Fonds, 1971: #40
- › Winizki (Ernst). "Gesichter Afrikas/Visages d'Afrique/Faces of Africa", Zürich: Buchclub Ex Libris, 1972:140

Height: 54 cm

4 Auction(s):

- Native, Brussels, 21 January 2012, Lot 48.

Height: 74 cm

5 Publication(s):

- › Expo cat.: "Musonge", Brussels, Claes, 2006:57, 59 & 61 von Lintig (Bettina) & Dubois (Hugues), "African Impressions. Tribal Art and Currents of Life/ Empreintes d'Afrique. L'art tribal au fil des fleuves", ed. by Didier Claes, Milan: 5 Continents, 2011:26-27, #4

Exhibition(s):

- › Paris, France: "Musonge", June 2006

Height: 42 cm

6 Publication(s):

- › Cornet (Joseph-Aurélien), "A Survey of Zairian Art, The Bronson Collection", North Carolina Museum of Art, Raleigh, 1978:286, #160

Exhibition(s):

- › USA: "A Survey of Zairian Art, The Bronson Collection":
 - Raleigh, North Carolina, North Carolina Museum of Art, 23 April-4 June 1978
 - Washington, D.C., Museum of African Art, 25 July-25 September 1978
 - Los Angeles, California, Los Angeles County Museum of Natural History, 14 November 1978-21 January 1979.

Height: 81 cm

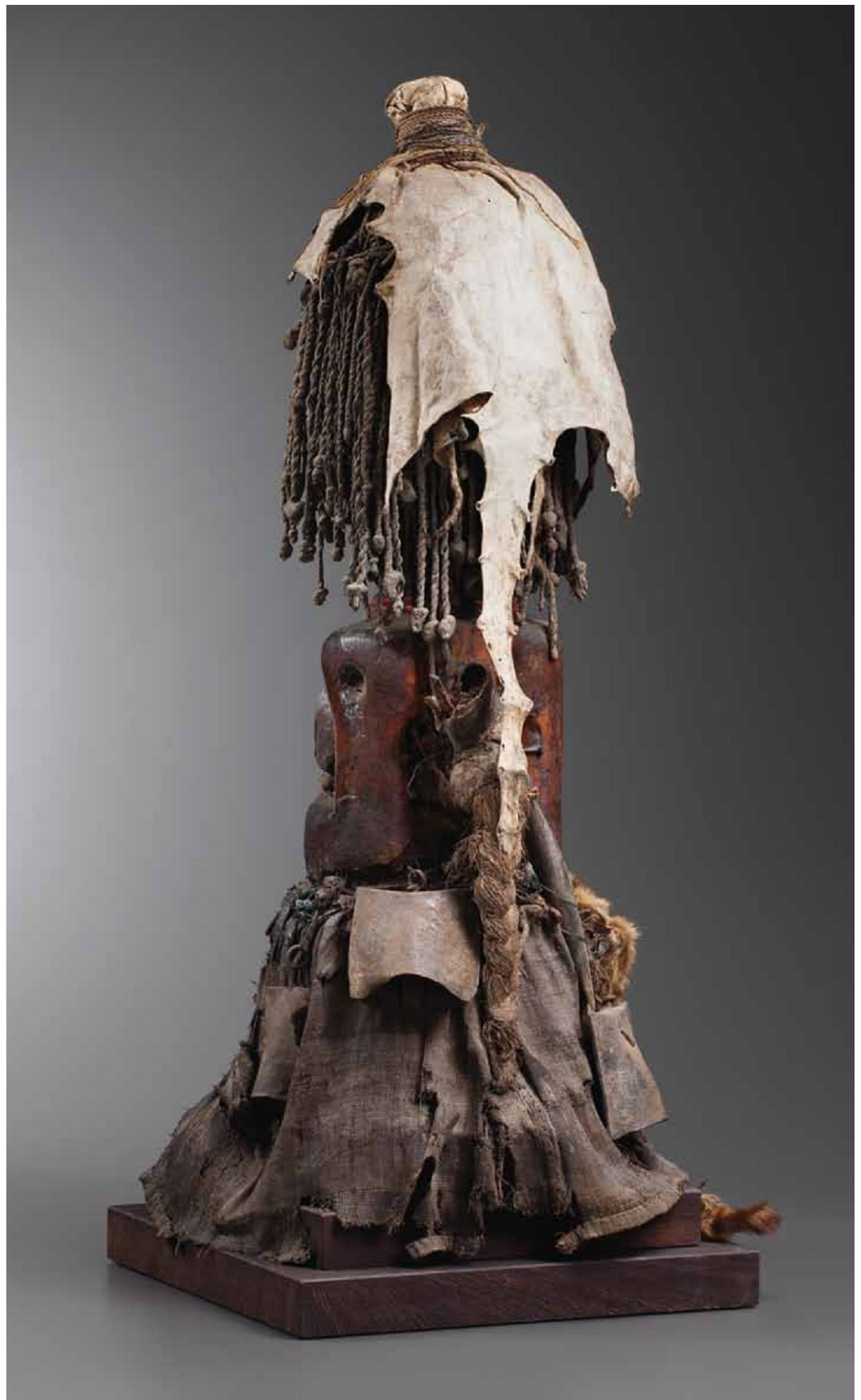
7 Publication:

- › Indianapolis Museum

Inscribed in white paint, Eiteljorg identification number applied to wood and hidden by cloth skirt at center verso, near bottom edge: E72.147

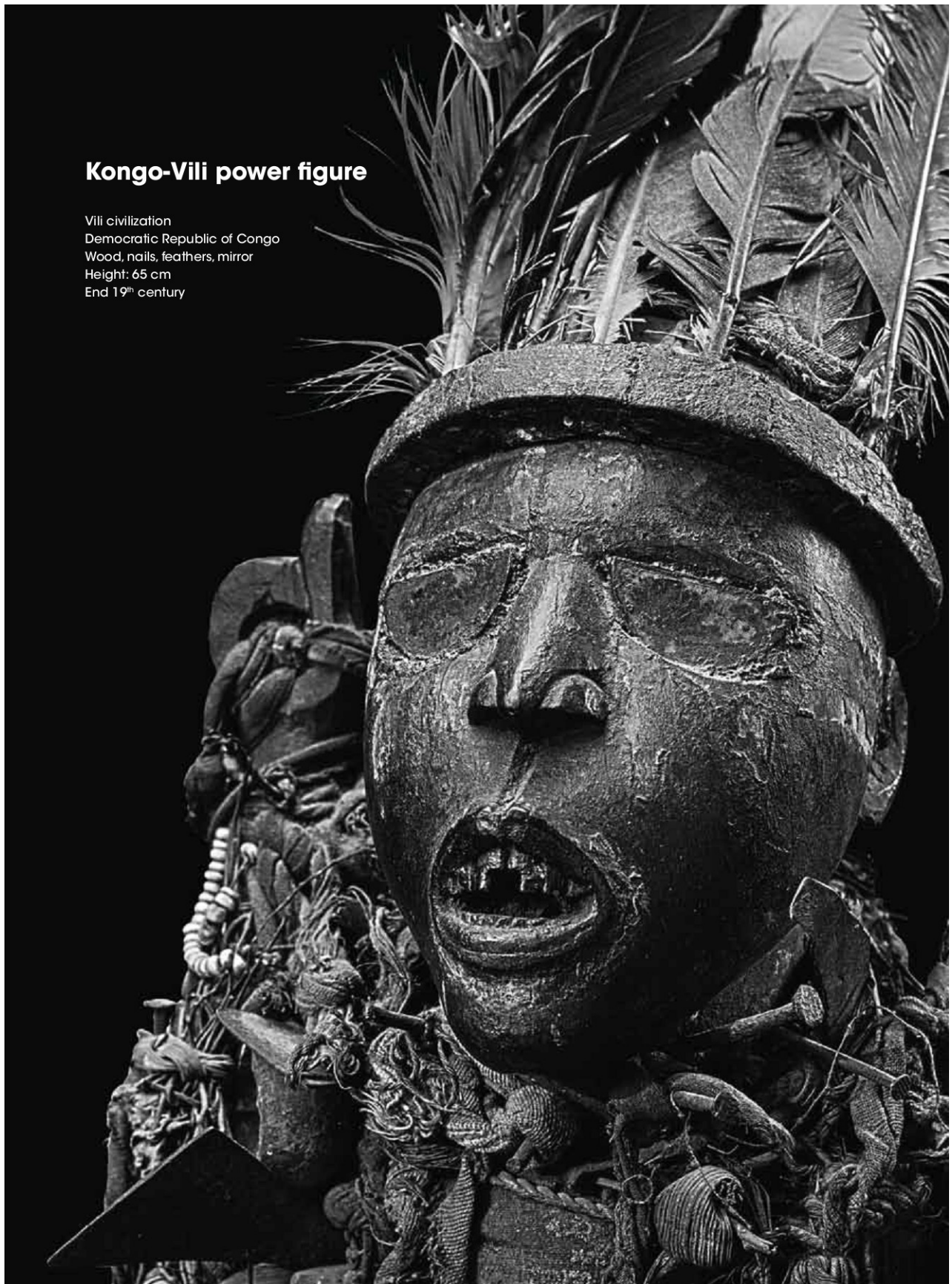
Height: 25, 25 inches





Kongo-Vili power figure

Vili civilization
Democratic Republic of Congo
Wood, nails, feathers, mirror
Height: 65 cm
End 19th century



Only very few of the many "nail fetishes" which exist display sculptural qualities that can match their magical ones.

This masterful and sensitively executed *nkishi* figure, with its sensitively crafted upwardly gazing face, its open mouth with fine lips and filed teeth, its beautiful nose and its magic glass eyes, immediately captivates the observer.

The overall conception of the sculpture, the way in which the elegant head and the body loaded with magic charges and nails contrast, along with its exceptional state of preservation, come together to make it a very impressive work of art.

There is no question that it is a major and important piece, which cannot be seen as anything but an example of Congolese art of truly exceptional quality.

This kind of figure is called *nkishi nkondi*. *Nkishi* means "container". It is a receptacle for the spirits of the ancestors. *Nkondi* means "hunter", which relates to the figure's main function.

Just as among the Songye, only a ritual specialist (*nganga*) could activate the figure with magical substances. In the absence of his intervention, the figure would remain lifeless. In the course of the object's consecration, the *nganga* invested the figure with a specific name, a specific function and invoked a specific ritual in order to load it with power. Among other actions he took, the *nganga* packed the top of the head with various magical substances. The navel was also a point of spiritual energy. It was filled with "medicine", then sealed with tree sap, and finally covered with a piece of mirror glass.

This sealing in of substances, along with various other additions, gave the figure an inner power that was externally palpable. The medicinal materials consisted of earth and stone, certain plants, leaves and seeds, pieces of animals, bird beaks and feathers, each of which had a specific power, and which, when mixed together, could operate together to achieve a specific purpose, and direct powers towards a defined goal. Every *nkishi* was thus a unique creation that only the *nganga* who created it could control.





Larger figures of this kind had functions that concerned the entire community. On special occasions the *nkishi nkondi* was set up in an open place to mediate legal disputes. The parties in conflict met together with the *nganga* in front of the figure to deliberate the matter at hand. When a resolution had been agreed upon, the litigants were required to swear an oath. That oath was confirmed and empowered through the driving of a nail or other sharp object into the figure, in order to activate its spiritual power. The *nkishi* would be watching to see if the agreement was kept and would punish any transgressor. In this way, the fetish served as guardian and guarantor of public morals and social order.

The large number of nails driven into this figure shows that it was a highly respected and important *nkishi nkondi* which was extensively used in the cult.

It is no coincidence that this figure spent so much time in the collection of the artist Arman. His interest in the theme of repetition, the amassing of similar objects that could be put together to create a work of art is mirrored in this *nkishi nkondi*.

We can state in conclusion, without exaggeration and unequivocally, that this figure is a great work of art that exemplifies the spiritual power of African exceptionally well.

Provenance:

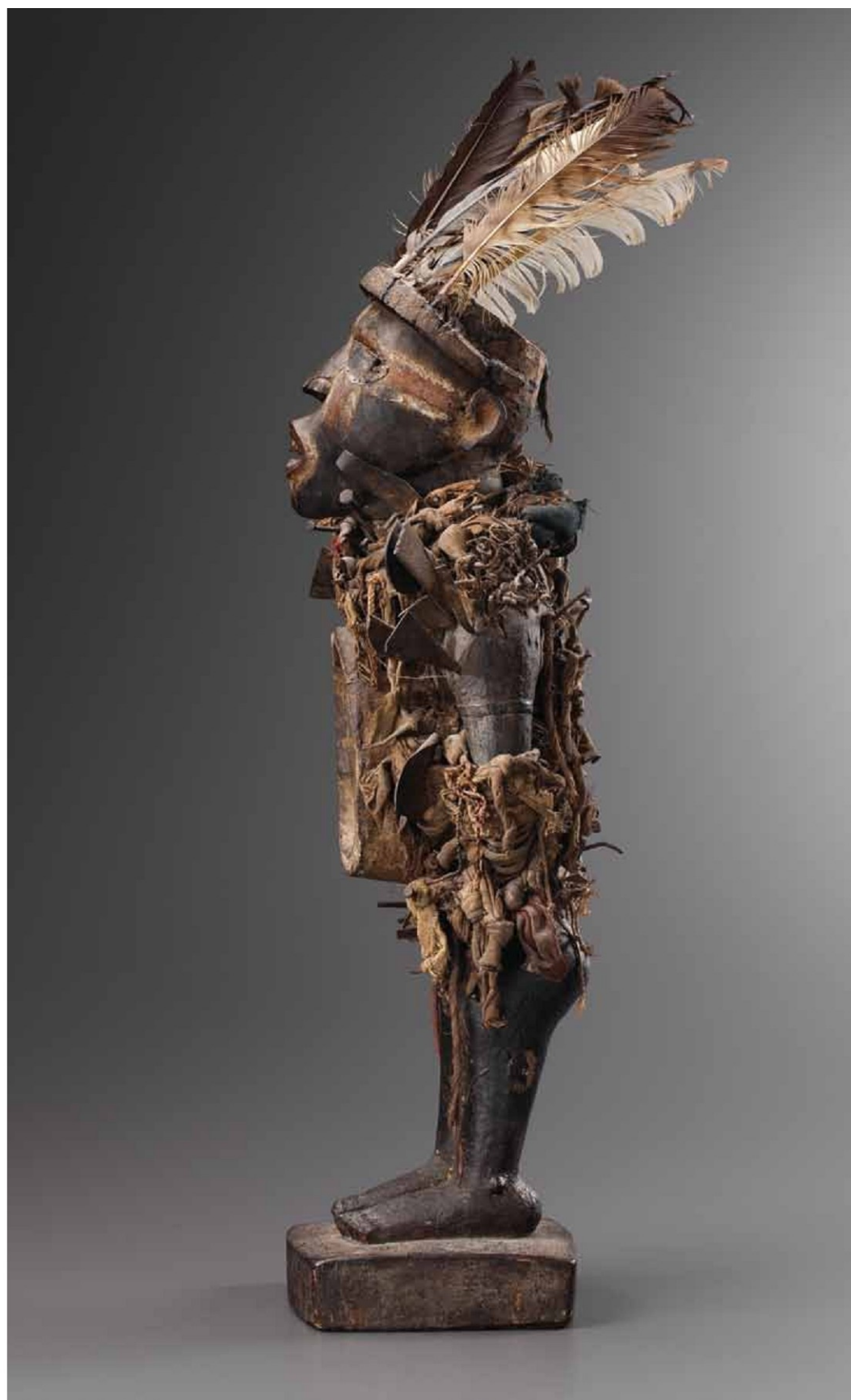
- › Sotheby's, London, 2 July 1990, lot 134.
- › Arman (1928-2005), acquired before 1997 from Merton D. Simpson Gallery, New York.
- › Private collection, acquired from the above, 1999.

Exhibited:

- › Marseille, Musée de Marseille, Arman & l'Art Africain, 23 June – 30 October 1996.
- › Paris, Musée National des Arts d'Afrique et d'Océanie, 3 December - 17 February 1997.
- › Cologne, Museum für Völkerkunde, March – June 1997.
- › New York, Museum for African Art, 9 October 1997-19 April 1998.

Literature:

- › Lehuard, R., *Art bakongo: Les centres de style*
- › Arnouville, Arts d'Afrique noire, n- 2, 1989, p. 258-259, (D-8-1.10)
- › Nacolas, A. et al., *Arman & l'Art Africain*, Marseille
- › Musée de Marseille, 1996, p. 103. Fig. 53
- › Kerchache, J. et al., *African Faces, African Figures: The Arman Collection*, New York, Museum for African Art, 1997, n. 146



Fang figure

Fang reliquary figure
Rio Muni, Equatorial Guinea
Wood, copper
Height: 33 cm
End of 19th century



Byeri – the classic Fang reliquary guardian figure.

It symbolizes the ancestors, who watch over a man's mortal remains.

In the typical form canon of the Byeri-Fang, the head is the seat of the spirit, the body with all its curves and rounded surfaces is reminiscent of that of a newborn, and the figure ensures the continuation of the ancestor's lineage. The sexual organ (here heavily damaged by termites) is prominent, and the navel connotes the connection to the womb as well as to the ancestors.

The figure was formerly seated on a vertical wooden dowel, now absent in part due to insect damage, which was connected to the reliquary container.

To scare off those not authorized to see it, copper plates which reflect light were attached to the forehead, the bridge of the nose, the temples and the upper arms.

This figure has been published several times and is part of the small corpus of Fang works from Cameroon. The sculpture's beautifully balanced formal execution gives it a contemplative and introverted character, which it does not share with the more aggressive appearance that most Fang figures have.

Provenance:

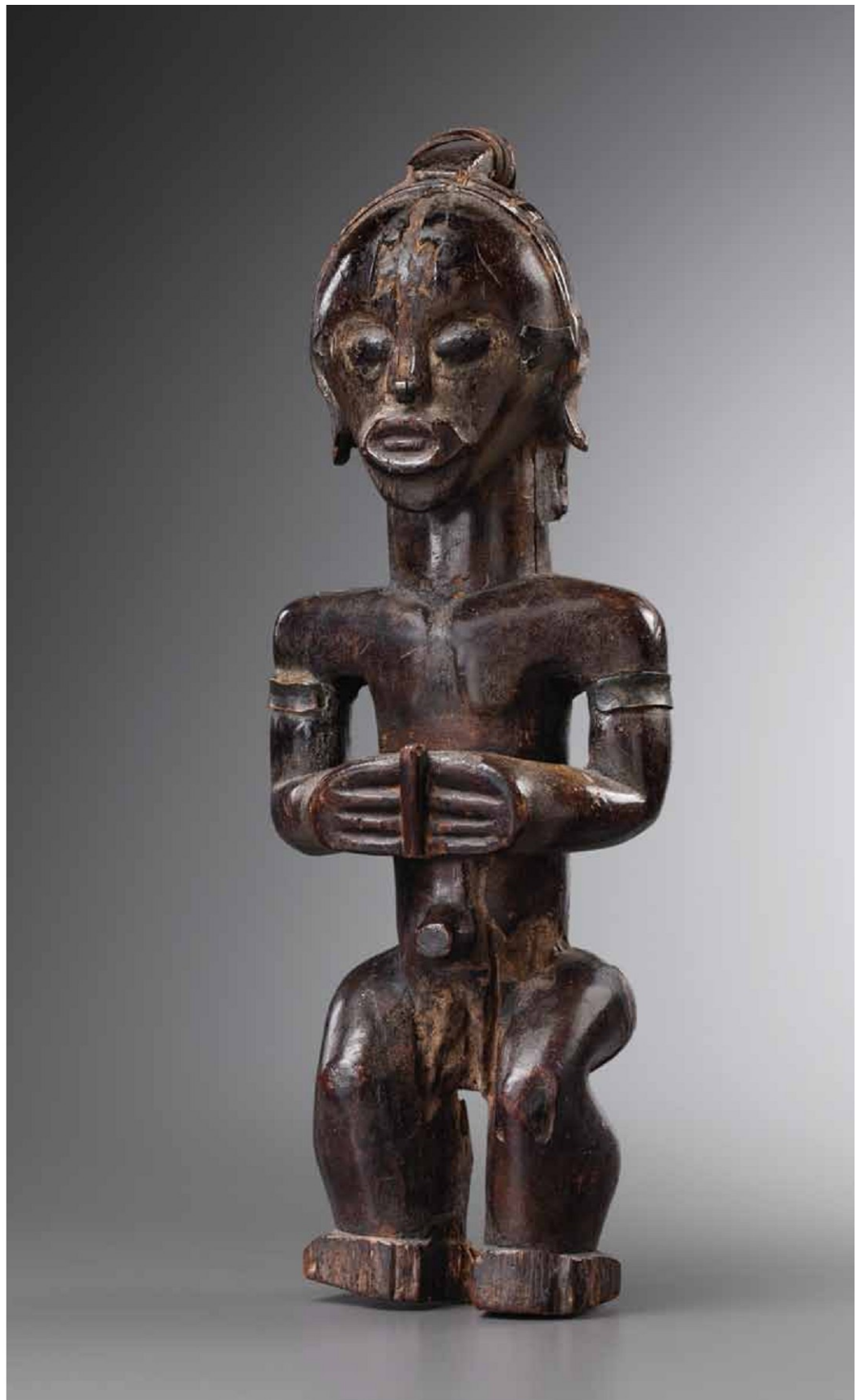
- › Professor Bernard Tursch, Brussels
- › Private collection

Publication:

- › Perrois, L., *La statuaire des Fang du Gabon*, in revue *Arts d'Afrique Noire*, n.7, 1973, p. 28
- › Heusch, L., et al., *Utotombo, L'art d'Afrique noire dans les collections privées belges*, Bruxelles, 1988, p. 200
- › Perrois, L., *Byeri Fang, Sculptures d'ancêtres en Afrique*, Marseille, 1992, pp. 174-175

Exhibition:

- › Brussels, *Utotombo, L'art d'Afrique noire dans les collections privées belges*, Palais des Beaux-Arts, March 25 – June 5 1988
- › Marseille, *Byeri Fang, Sculptures d'ancêtres en Afrique*, Musée d'Arts Africains, Océaniens, Amérindiens, Centre de la Vieille Charité, June 6 – September 6 1992
- › Byeri – the classic Fang reliquary guardian figure.



Easter Island figure

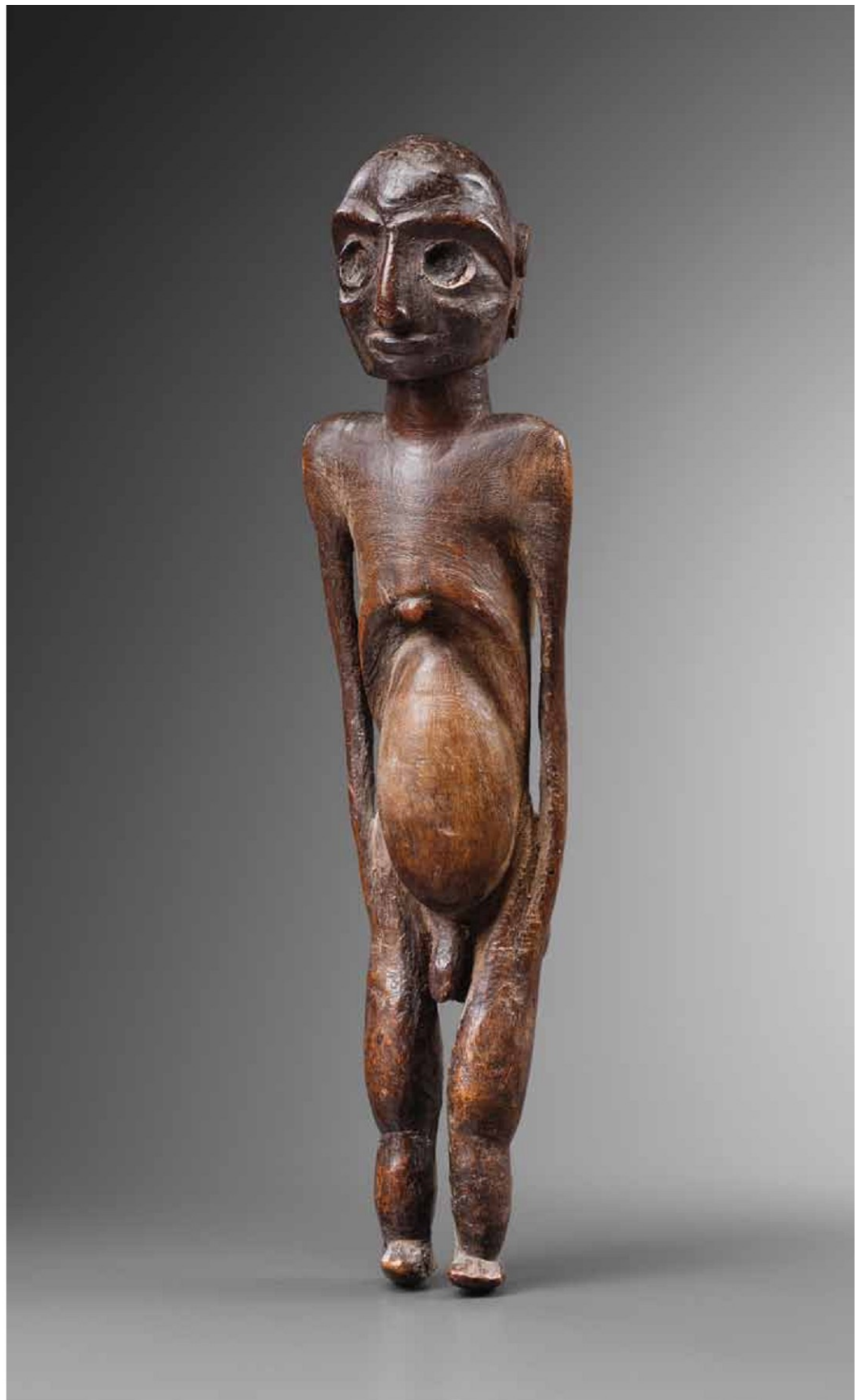
Easter Island, Chile
Toromiro wood
Height: 30 cm
Mid 19th century

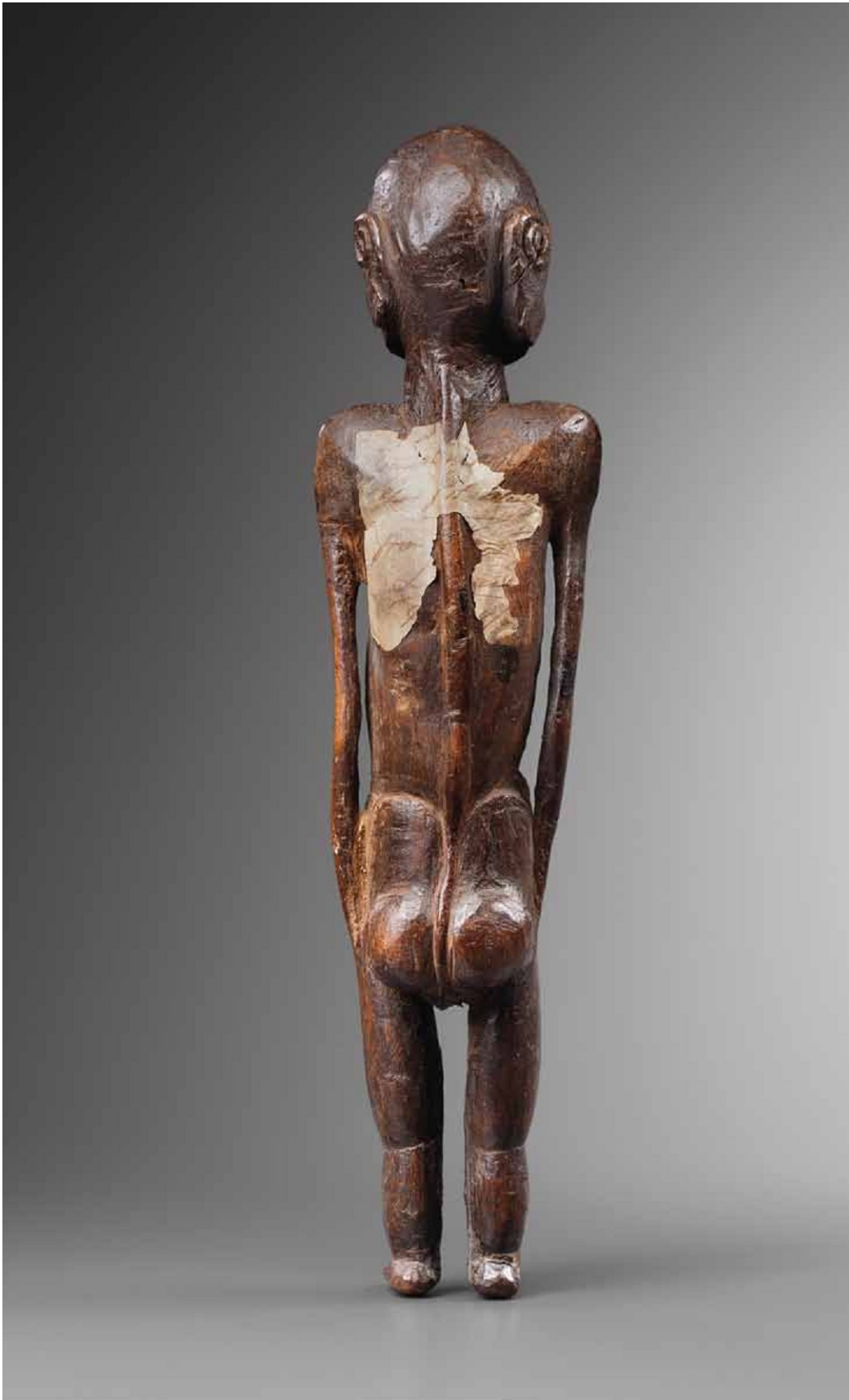


This *kavakava* figure with its large eyes is so original that it is difficult to place it chronologically in the corpus of Easter Island anthropomorphic sculptures. The fairly rough treatment of certain elements of its anatomy contrasts with its overall elegance.

Its sculptural rhythms do conform to the canons of the very classical figures. The morphology of the head and the ears is reminiscent of the style of figures that have been dated to the first half of the 19th century.

The large eyes are also typical of the classical figural style. The eye sockets are too large to have been made for the introduction of bird bone. Their almond shape also excludes fishbone. Like they were on most classical figures, the eyes on this example were probably made of marine mammal bone.





Provenance:

› Private English Collection



Korewori "yimar" figure

Korewori civilization
Blackwater River, Papua New Guinea
Wood

Height: 99 cm
End of 19th century

This rare Korewori figure probably originates from the Korewori and Blackwater rivers area, part of the Middle Sepik River region of Papua New Guinea.

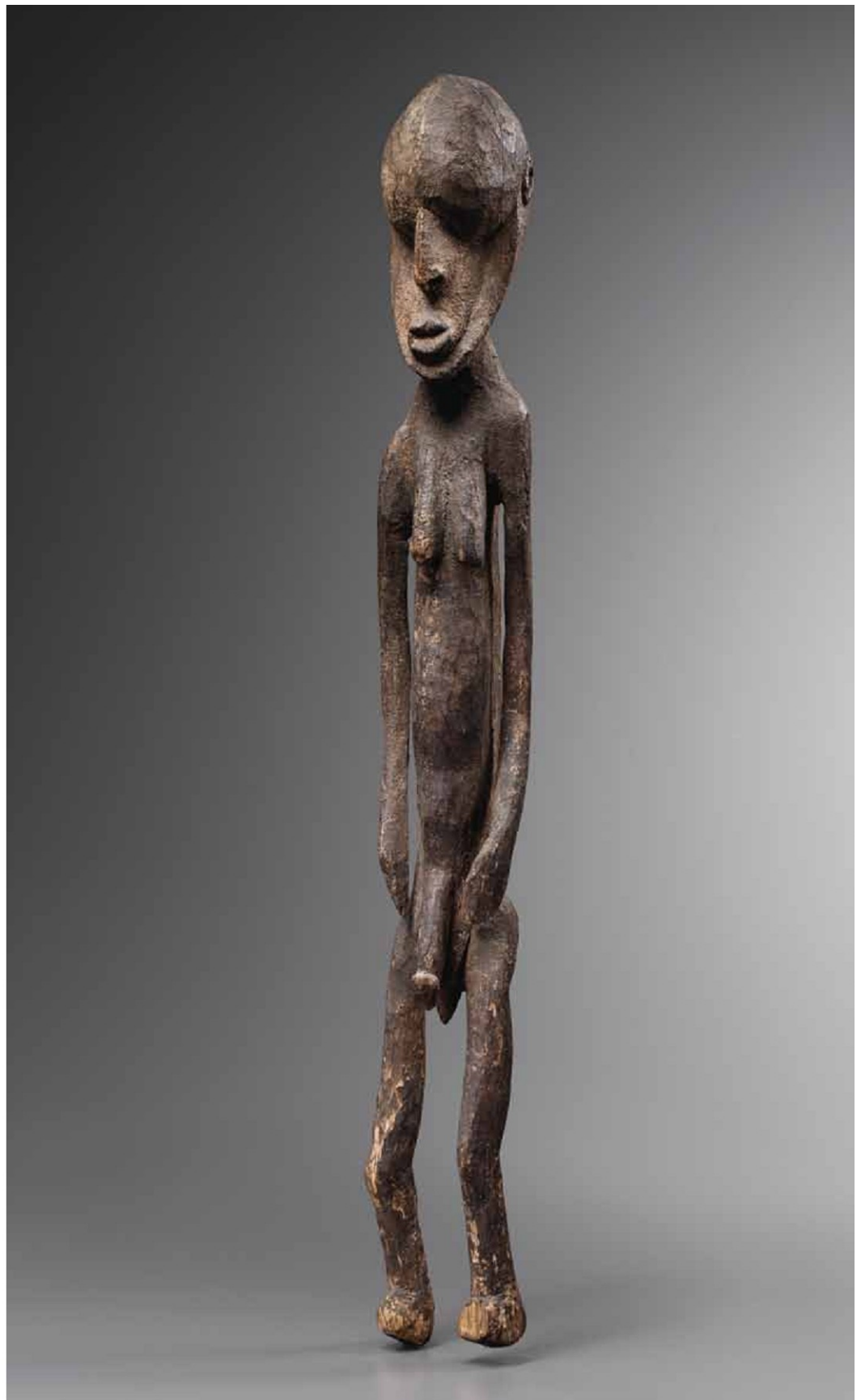
As Anthony Meyer writes in his work on Oceanic art, "the central divinity of the Yimam is represented by a large naturalistic male figure called "Yimar" which means "man" or "human" in the local language."

Fewer than ten of these large (over one meter in height) Yimar figures are known in collections.

While it remains uncertain whether the Yimar figures represent an original ancestor, a clan founder or a mythical hero, they were undoubtedly of vital significance to the group. Exactly what role the Yimar played in the religious lives of the Yimam is also still unclear, but he apparently occupied a central position in the pantheon of spirits, and presided over the more commonly seen hooked Yipwon figures. The Yimar stood in the center of the altar platform in the rear portion of the men's house, flanked by Yipwon on either side.

Provenance:

- › Alan Steele, New York, 2000
- › Allen Christensen, Queensland (CC61179)
- › Private collection, New York





Hermaphroditic figure

Niongom civilization, Dogon
Wood, sacrificial material
15th to 17th century
Height: 86 cm

Provenance:

- › Collected by the Nathan family before 1960
- › Private Parisian collection
- › Jo de Buck, Brussels

Exhibited and published:

"Les Dogons", Centre national de
recherche, d'animation et de création
pour les arts plastiques, Montbéliard,
France, 1974, page 29.



Lobi figure

Standing male figure
Civilization Lobi
Height: 85 cm
Wood, iron
End of 19th century or well before

Provenance:

- › Franco Monti, Milano



Mossi figure

Standing female figure
Mossi civilization
Height: 62 cm
Wood
Late 19th, early 20th century

Provenance:

- › Private collection, Los Angeles, USA
- › Acquired in the 1960s or early 1970s either
from J.J. Klejman or Julius Carlebach
- › Joshua Dimondstein
- › Private German collection



Senufo figure

Standing female figure
Senufo civilization
Ivory Coast
Wood
Height: 56.5 cm
Late 19th century/ early 20th century

Provenance:

› Part of lot 12, Sotheby's, January 8th 1968
› Hans Schlegel collection



Koro figure

Standing male figure, ritual drinking vessel
Koro civilization
Height: 52 cm
Wood
Late 19th century, early 20th century

Provenance:

› Alain de Monbrison, Paris



Tabwa figure

Standing male figure
Tabwa civilization
Democratic Republic of Congo
Wood
Height: 38 cm
Late 19th century

Provenance:

Markert collection, Munich

Published:

Page 231, No. 56
Tabwa, the Rising of a new moon: a century of Tabwa Art Edited by Allen F. Roberts and Evan M. Maurer National Museum of African Art, Smithsonian Institution, Washington, D.C. 1986



Luba axe

Luba civilization
Democratic Republic of Congo
Hard wood, iron, copper
Honey-colored patina
Height: 43 cm
Late 19th century, beginning 20th century

Provenance:

› English collection

Compare:

› A superb Luba ceremonial axe
Sotheby's - May 99 - Dr Karl-Ferdinand
Schadler Collection, New York, Lot 53

Provenance:

› Collected before the First World War by
Heinrich Brand, an officer in the German
Colonial Army.
By descent through the family.

Published:

› Schädler, 1994: 27; Schädler 1997b: 342.

Exhibited:

› Vienna, 1994; Munich, 1997; Burgrieden-Rot,
1998.
› Cf. Roberts and Roberts, 1996,
catalogue 12 for a related example.
See also Nooter-Roberts in Tervuren
(1995: figure 165) for a ceremonial staff
probably by the same hand or from the
same workshop, registered at the
museum in 1932.



Songye figure, *nkishi*

Master of Sanga
Songye civilization
Democratic Republic of Congo
Tempa, Sanga region
Wood, horn, fiber, feathers, copper, cowries
Height: 85 cm
End of the 19th century

Provenance:

› Baudoin de Grunne, Brussels
› Sotheby's London, 15 July 1975, Lot 172



Kongo-Vili power figure

Vili civilization
Democratic Republic of Congo
Wood, nails, feathers, mirror
Height: 65 cm
End 19th century

Provenance:

› Sotheby's, London, 2 July 1990, lot 134.
› Arman (1928-2005), acquired before 1997
from Merton D. Simpson Gallery, New York.
› Private collection, acquired from the
above, 1999.

Exhibited:

› Marseille, Musée de Marseille, Arman &
l'Art Africain, 23 June - 30 October 1996.
› Paris, Musée National des Arts d'Afrique et
d'Océanie, 3 December - 17 February 1997.
› Cologne, Museum für Völkerkunde,
March - June 1997.
› New York, Museum for African Art, 9
October 1997-19 April 1998.

Literature:

› Lehuard, R., *Art bakongo: Les centres
de style*
› Arnouville, Arts d'Afrique noire, n- 2, 1989,
p. 258-259, (D-8-1.10)
› Nacolas, A. et al., *Arman & l'Art Africain*,
Marseille
› Musée de Marseille, 1996, p. 103. Fig. 53
› Kerchache, J. et al., *African Faces. African
Figures: The Arman Collection*, New York,
Museum for African Art, 1997, n. 146



Fang figure

Fang reliquary figure
Rio Muni, Equatorial Guinea
Height: 33 cm.
End of 19th century

Provenance:

- › Professor Bernard Tursch, Brussels
- › Private collection

Publication:

- › Perrois, L., *La statuaire des Fang du Gabon*, in revue *Arts d'Afrique Noire*, n.7, 1973, p. 28
- › Heusch, L., et al., *Utotombo, L'art d'Afrique noire dans les collections privées belges*, Bruxelles, 1988, p.200
- › Perrois, L., *Byeri Fang, Sculptures d'ancêtres en Afrique*, Marseille, 1992, pp.174-175

Exhibition:

- › Brussels, *Utotombo, L'art d'Afrique noire dans les collections privées belges*, Palais des Beaux-Arts, March 25 – June 5 1988
- › Marseille, *Byeri Fang, Sculptures d'ancêtres en Afrique*, Musée d'Arts Africains, Océaniens, Amérindiens, Centre de la Vieille Charité, June 6 – September 6 1992
- › Byeri – the classic Fang reliquary guardian figure.



Easter Island figure

Easter Island, Chile
Toromiro wood
Height: 30 cm
Mid 19th century

Provenance:

- › Private English Collection



Korewori "yimar" figure

Korewori civilization
Blackwater River, Papua New Guinea
Wood
Height: 99 cm
End of 19th century

Provenance:

- › Alan Steele, New York, 2000
- › Allen Christensen, Queensland (CC61179)
- › Private collection, New York

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Nicolas, A. et al. Arman & l'Art Africain, Marseille Musée de Marseille, 1996, p. 103. Fig. 53

Neyt, Francois, Songye: La redoutable statuaire d'Afrique centrale Mercatorfonds nv; 01 edition (3 Jun. 2009)

Nooter-Roberts in Tervuren (1995:figure 165) for a ceremonial staff, Meyer, Anthony, Oceanic Art)

Perrois, L., *Byeri Fang. Sculptures d'ancêtres en Afrique*, Marseille, 1992, pp.174-175

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Cf. Roberts and Roberts, 1996: catalogue 12 for a related

Schadler, 1994: 27 Schadler, 1997b: 342
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